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Now if the above were entirely due to borrowing we should expect to find resemblances equally distributed where the supposedly distinct stocks are contiguous. If the resemblances are confined to one or two features, they may safely be ascribed to acculturation; but when there are far-reaching structural resemblances between two or more supposedly distinct (and especially contiguous) stocks we may legitimately infer an ancient genetic connection which perhaps can no longer be proved owing to very early differentiation. The actual application of the above principle on a large scale is quite another thing. We are probably not yet in a position to make final announcement of such ancient genetic connections, though tentative results might properly be made public. The recent efforts to prove genetic connections on a large scale have been deplorable from a methodological point of view. Enthusiasts have cast all prudence to the winds; still their work has not been entirely in vain, for they have at least called attention to problems which must be faced sooner or later.

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SOME CRITICISMS OF CURTIS'S "SONGS FROM THE DARK CONTINENT"

In the recently published *Songs from the Dark Continent* by Natalie Curtis (Schirmer, 1920) we find an anachronism quite surprising in this day of scientific exactness. The cover design, the illustrations of textiles, of carved figures and other objects, are all taken from materials found among the Bushongo, a tribe located just south of the Congo River and east and north of the Kassai, while the songs and the young men eulogized are of the Ndau and Zulu tribes. The Ndau is a small tribe in Portuguese East Africa near the coast, and the Zulu are farther south. There is such a great distance between the Bushongo and these east-coast tribes that there is not the least justification for using such illustrative material. The art work of the Bushongo is entirely distinctive, and if it is shared by other tribes that fact has not been recorded. The report of Torday and Joyce is our main source of information on the Bushongo.

The ivory work of the Mangbettu, considerably to the northeast of the Bushongo, also represents a high development, but very different in design and technique. There are no correspondences between the products of the two peoples so far as exhibited specimens indicate.

The early Bantu migrations are now so distant in time and so mythical

that to suppose the Nda'u or Zulu to be directly enough allied to such a tribe as the Bushongo as to be entitled to a "hereditary" use of their art designs is to draw upon the imagination to an unwarrantable extent. A comparable case would be to illustrate tales of the Plains Indians with art designs from the North Pacific Coast Indians. In one case both tribes are Negroes, in the other both are North American Indians—hardly an adequate basis for the use of art designs.

The use of the term "Central African" as a caption to the photographs is sufficiently indefinite to cover almost any material which would make the book pleasing in effect. As a geographical term "Central Africa" includes the vast area south of the Soudan to Rhodesia and middle Angola, and east from the coastal plain along the Atlantic to the lakes and the great central range of mountains. Within this area there is to be found wide diversity of culture and of type. The products of one part of the region are not characteristic of other parts. As for calling the Bushongo art work typical of "Central Africa," this in itself is most misleading. To imply that the Bushongo art well represents the work which Nda'u or Zulu might accomplish is even more misleading.

As for the value of the musical contribution to the study of primitive music, I am not competent to judge. In appearance and arrangement the book is most attractive, the reproductions of textiles and wood-carving unusually well done. The appeal for Hampton Institute is a very telling one and the stories of the young men sufficiently sentimental to turn their heads completely.

The photographs and reproductions used in this volume closely resemble specimens in the Africa Hall of the American Museum of Natural History, New York, and yet nowhere in the volume is there any acknowledgment of their source. It is customary to show this courtesy in any instance in which an author's own material is not used.

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NOTE ON THE HUNTING TERRITORIES OF THE SAUK AND FOX

WE have all followed Professor Speck's discussions of the hunting territories of Algonquin Indians with interest, and it is for this reason that I venture to add the following quotation from Marston (1820) on the Sauk and Fox regarding this point: "it being previously determined on in council what particular ground each part shall hunt on" (most readily accessible in Blair, *Indian Tribes of the Upper Mississippi and the Great Lakes Regions*, vol. II, p. 148). It is most unfortunate that we do